

### *Color enters the picture:* NEW PRINTING DIVISION ORGANIZED

Confucius, may he rest his own soul, say, as the saying goes, a picture is worth a thousand words. Confucius do not say, though, whether his saying applies to a black and white picture or to one in full color. Further, he gives no hint as to whether, if he were referring to a printed colored picture, he had in mind the process by which it was printed.

Some people are tone deaf. Some, even, are taste blind. But most people are not color blind: they see sunsets as Maxfield Parrish has. And they react more violently to color than to shades of gray.

Color in nature is an ineffable and ineluctable thing. Between white, which is the presence of all color, and black, which is the absence of all color, stretches the miracle of the spectrum with its infinity of shades, tones, and degrees of light waves, including the violet's blue, the robin's red, the fellow-traveller's pink, and the coward's yellow. The eye is merely an exteroceptor in which the rods and cones mediate between things as they are and the impressions the human brain conceives them to be.

There are several ways of reproducing nature's colors. One is through the mind's eye by use of words. One is via the artist's palette through the overlaying of various tones and shades. One is by photography. One is through a printing process known as full-color offset lithography. There are others.

At University Microfilms we have recently established a new division—Lithocolor—for reproducing photographic color transparencies in full color with ink on paper by offset lithography.

Since the printer could not hope to use a different color of ink for all of the tones and their gradations found in nature, he relies for his effect on dots of varying sizes spaced in such a way that the total effect is pleasing and relatively accurate. He has to use his primary colors or their complements to represent the presence of all colors, the presence of some of the colors,

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### ENGLISH BOOKS INDEX READY

By Donald Geddes

A cross index by STC number is now available for all of the books issued to data in the *English Books, 1475-1640 series*. By means of this index the University Microfilms reel number can instantly be obtained for any given *Short-Title Catalogue* entry.

Copies of this index, which covers the first 19 years of the microfilm series, have been sent to libraries regularly subscribing to the series. Others may purchase the index for \$1.50 per copy.

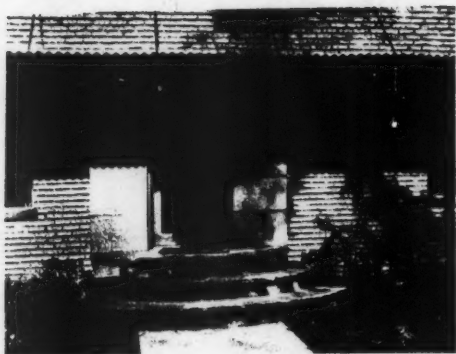
The series was begun in 1938, and with the release of the 1957 issue 2,000,000 pages will have been reproduced on microfilm, with 100,000 pages being sent to subscribers each year at the annual subscription rate of \$500.00. While it is not possible to give an accurate figure it is estimated that 60 percent of the 26,500 titles have been reproduced so far.

The simple tasks of ordering the microfilm, inspecting it and editing the series are formidable because of the large number of items involved. These tasks could not have been accomplished without the tremendous cooperation of the great libraries in whose collections the originals are found. Libraries like the Bodleian at Oxford, the Cambridge University Libraries, and the British Museum, in England; and the Folger and the Huntington in this country, immediately come to mind, although there have been a great many others equally generous with their resources.

Great as the task of publishing the microfilm series each year has been, it has been possible only because A. W. Pollard and G. R. Redgrave, and their associates, were there before us.

Early in this present century these two intrepid British scholars embarked upon the Herculean task of locating and identifying all of the books printed in England, Ireland and Scotland during the period 1475-1640 (regardless of the language used), as well as all the books published in the English language on the Continent during that time. In 1926 the (English) Bibliographical Society issued the results of their

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Vol. II

Nos. 2-3

MICROCOSM is a publication of University Microfilms, with central offices at 313 North First Street, Ann Arbor, Michigan.

MICROCOSM is intended to bring interesting news of microfilming in all of its phases to the attention of librarians and others who, in the opinion of the Publisher, will benefit by receiving it.

If you would like to receive MICROCOSM regularly, please send a postal card with your name and address to

MICROCOSM  
University Microfilms  
313 North First Street  
Ann Arbor, Michigan

#### NEW PRINTING DIVISION (CONTINUED FROM PAGE 1)

and the absence of all colors.

There are three reasons for our choice of the particular process we use in our Lithocolor Division: first, it is quicker than another; second, it is less expensive than any other; and third, we can print pleasing first-class pictures.

As to the quicker and cheaper aspects of this problem, one thing, and only one, needs be said—modern photographic technique. The very many things that have been accomplished in recent years that enable a man, or a maid, with a camera and a certain kind of film, to take a colored picture of an object, and to do so with no more rigmarole than is required to take such a picture in black and white, make for speed and economy in printing as well as in photography.

The offset process which we use is especially inexpensive for short runs, where other processes can not successfully compete.

As for effectiveness, that is, the full color effect, the use of scientific controls coupled with our experience with the photographic techniques, results in a saving in procedural time without the loss of faithfulness, given, of course, a good transparency to start with.

But the proof of a picture is in the seeing, and we invite you to see for yourself the kind of reproduction we are talking about. While the picture of a ceramic of the Hindu monkey-god which we are enclosing with this issue may not appeal to all our readers as an attractive subject, we hope you will all agree that it is worth the somewhat-less-than-a-thousand words used to describe the original, elsewhere in this issue. □

#### ENGLISH BOOKS INDEX READY

(CONTINUED FROM PAGE 1)

labors as *A Short Title Catalogue of Books Printed in England, Scotland, and Ireland, and of English Books Printed Abroad, 1475-1640*.

The inclusive dates of 1475 and 1640 have historical significance. It was in 1475 that William Caxton, at Bruges in Flanders, printed and published the first English book—his own translation of the *Recuyell of the Historyes of Troye*. And it was in 1640, at Cambridge in the Bay Colony of Massachusetts, that Stephen Daye printed the *Bay Psalm Book*—the first English book printed in the New World.

Within this dynamic period there occurred and were recorded such events as the discovery of a new world, voyages of adventure, exploration and conquest. Europe was shaken by the Reformation and the Counter Reformation. The Spanish Armada sailed against England, never to return. The earth itself lost its status and centrality, and was set in anti-Ptolemaic motion, and with it the minds of men. The naked eye was augmented by the telescope and the microscope, which revealed a hitherto undreamed of and invisible world. And the mind was augmented by an inductive intellectual process that inaugurated an era of understanding of natural process enabling man to obtain ever increasing independence of his environment. This was the age of Shakespeare, Descartes, Hobbes, Calvin, Bacon, Paracelsus, Harvey. It saw the decline of the power of the English Nobles, the movement of populations to towns. And it saw with the invention of printing the consequent multiplication and spreading of ideas.

It also saw the growth, development and standardization of the English language, a movement not less important, painful or interesting than any of the other events of this time. Coincident with this language development are the easily discovered evidences and symptoms of the birth, growth and maturation of those activities which collectively comprise printing, publishing and bookselling. Caxton's publications illustrate not only the printing-publishing-bookselling aspect of this cultural development but also the trials and tribulations of the linguistic evolution.

Uniformity, even in his name, was conspicuous by its absence. While he was usually W. Caxton, he was also william, and often just plain Caxton. As for the place where he did his work, it was variously Westmonester, Westmynstre and Westmestre. Spelling, however, was the least of Caxton's worries, and nothing better illustrates his chief headache than his own prologue to his translation of Vergil's *Eneydos* which he himself published in 1490 towards the end of his life:

...our langage now vsed varyeth ferre from that whyche was vsed and spoken whan I was borne. For we englysshemen ben borne vnder the domynacyon of the mone, whiche is neuer stedfaste, but euer wauerynge, wexynge one season, and waneth and dycreaseth another

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From STC 17026. Lydgate, John. The puerbes of Lydgate. 4 .W. de Worde, 1515? Courtesy, Cambridge University Libraries.

#### ENGLISH BOOKS INDEX READY (CONTINUED FROM PAGE 2)

season. And that comyn englysshe that is spoken in one shyre varyeth from a nother. In so moche that in my dayes happened that certayn marchauntes were in a shipe in tamyse, for to haue sayled ouer the see into zelande, and for lacke of wynde thei taryed atte forlond, and wente to lande for to refreshe them. And one of theym named sheffelde, a mercer, cam in to an hows and axed for mete, and specyally he axed after eggys, And the goode wyf answerde, that she coude speke no frenshe. And the marchaunt was angry, for he also coude speke no frenshe. . . . And thenne at laste a nother sayd that he wolde haue eyren; then the good wyf sayd that she vnderstod hym wel. Lool what sholde a man in thyse dayes now wryte, egges or eyren? certaynly, it is harde to playse euery man, by cause of dyuersite & chaunge of langage. . . .

Though born an Alsatian, Wynken de Worde, Caxton's assistant and, upon his death, his successor, was also—like “we englysshemen”—apparently “borne vnder the domynacyon of the mone.” To Caxton's Westmonester, Westmestre and Westmynstre, de Worde added the variations Westmonasterii and Westmester. Unlike Caxton, though, and possibly because he was even more under “the domynacyon of the mone,” de Worde also used the imprint W. de Worde, W. de Word, Wynkyn de Words, Wynkyn Theworde, w. de worde, Wynken de Worde, Wynkyn the worde, and wynkyn de worde. This total lack of uniformity

in the spelling of one's place of business, let alone one's own name is not, however, to be construed as laxity, carelessness or unconcern. When languages are in flux, and English was then flowing uphill, sound, and sometimes only sound, is important.

First there were printers, and printers were booksellers: Caxton's books were available at the “reed pale” at, or as he said, “into the almonesrye” at “Westmonester.” De Worde had a shop in Fleet Street, and then in St. Paul's Churchyard. Caxton and de Worde were printers-publishers-booksellers. The separation of functions came, though, and is visible in the following way. There was, for example, the printer J. Herforde—the imprint appears frequently. Then, something new was added, and there appeared the imprint: Herforde at the costes of R. Toye. Can this be the beginning of so-called vanity publishing, or is it merely evidence that a printer has been employed by a publisher and/or a bookseller? But that is not all, for there then appeared the imprint: Wydow of J. Herforde f. [for] Gwalter Lynne—J. Herforde's “wydow” carries on as a printer, and not just for Gwalter Lynne, for there then appeared the imprint: Wydowe of J. Herforde f. R. Stoughton. But if the Wydow[e] Herforde can diversify her portfolio, so can Gwalter Lynne, as the imprint “N. Hyll f. Gwalter Lynne” testifies. In fact even de Worde was engaged in printing for others, at least one other, and was doing so still, it would seem, under the “domynacyon of the mone,” for we find the imprints: W. de Worde f. Johan Goughe,—f. J. Gowgh,—f. J. Gough.

The imprint of the modern “printer-publisher-bookseller” of these early English books reads the same way every time, simply: University Microfilms, Ann Arbor, Michigan. (Library portfolios cheerfully diversified and strengthened.) □

#### Thought for today from D.A.

On the basis of a chronology of changes in basket-ball rules from 1915 to 1953 that he has made, John James McConnell, Ph. D., State University of Iowa, 1953, predicts that the use of extremely tall players might cause a revision in the rules.

“The basket might,” he says, “be elevated an additional two feet to minimize the advantage of the tall player.” But, we can not help thinking: Won't that maximize the disadvantage of the short player? If this sort of thing keeps up, they'll be deciding the height of a tennis net on the basis of the shorter player.

Why don't they adopt a handicap system such as they use in golf, and keep the basket where it is? Because if they raise the basket then they'll have to raise the running track, and then they'll have to raise money for a new gymnasium.

Or they could bar tall players from the game. Or have junior and senior leagues, the juniors to be six-four or less, the seniors six-four and a hair or more. □



## MICROFILM BY THE MILE

Figures, even statistical figures about library facilities and activities, are handsomest when, like the female form, they are nice and round, and the "roundest" figures about libraries we have ever seen have just been revealed by the newly established Council on Library Resources. This Council, of which Verner Clapp is the executive head, has recently been established with a five million dollar grant from the Ford Foundation; its purpose is to look for new methods and mechanisms to expedite and increase the use of libraries, particularly in the area of research.

It seems that libraries are not only growing in size and complexity but also that research libraries tend to double in size every 16 years. In fact so large and so complex are libraries becoming that not one new yardstick but two are needed to even cope with the situation.

These new yardsticks, librarians will probably be neither pleased nor surprised to learn, are the million and the mile. Take the Yale University library, for example. If the present tendency continues, in the year 2040 Yale's library will contain two hundred million (a nice round figure, you will admit) volumes which will fill six thousand miles (an equally nice and round figure) of shelves. To do the things that librarians (Yale librarians at least) do with books, a staff of three thousand persons will be required.

These figures give one cause for a pause that does not refresh. If the Sterling library shelf is to stretch six thousand miles with an attendant located every two miles, how far will the Widener library shelf stretch, and how many miles apart will be its attendants? If Yale is to be content with a mere two hundred million volumes, what will be Harvard's goal? Certainly nothing less.

Since microfilm takes up about one twentieth of the space that printed materials do, Yale's fate is not necessarily as horrible as the Council would seem to make it. By converting to microfilm in 2040, after doubling five times, its shelf would be only 300 miles long.

While this conversion is not practical now, libraries who want to get a head start with space-saving microfilm now can start with their *periodical collections*. More than a thousand titles are now available at about what it costs to bind the paper issues, and the amount of space saved by just *one annual volume* of, say, 800 pages, on microfilm, would save about 95 percent of the storage space required for the bound volumes, or a saving of \$877.38 at present costs, by the year 2040.

Recent additions to our ever-growing list of available titles include the following:

American Statistical Assn. Journal  
Electrical Manufacturing  
The Economist  
International Labour Review  
Petroleum Engineer  
Concrete  
Applied Mechanics Review  
The Christian Scholar  
Lloyd's Bank Review  
J. of Laboratory and Clinical Medicine  
Mississippi Valley Historical Review  
Educational Record  
Hispanic Review  
American Literature  
Hispanic-American Historical Review  
Comparative Literature  
Higher Education  
Journal of Industrial Engineering  
Epoch  
American Neptune  
American-German Review  
International Affairs  
American Quarterly  
Review of Metaphysics  
Arts and Architecture  
World Politics  
Chicago Review  
Journal of Negro History  
Interiors  
Butane-propane News  
Gas Magazine  
Electronic Industries  
Antioch Review  
Architectural Record  
Queen's Quarterly  
Western Humanities Review  
Review of Politics  
Psychoanalytic Review  
Journal of Geography  
Labor Market and Employment Security  
Educational Forum  
Western Review  
Journal of International Affairs  
Tax Policy  
Journal of Near Eastern Studies  
Railroad Magazine  
News From Behind the Iron Curtain  
Phylon  
Methodos  
Music Journal  
Music Clubs Magazine  
American Sociological Review  
Romance Philology  
Social Order  
International Organization  
Survey of Current Business  
Tool Engineer  
Marriage and Family Living  
International Social Science Bulletin  
Economic Geology  
Science and Society

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## No "Shilling-shocker" covers DISSERTATION ABSTRACTS UNADORNED

The newly established Council on Library Resources has reported that it costs three hundred million dollars a year, as of now, to "look" for materials in research libraries. Be that figure as it may, there is food for thought here.

It does cost money to look for information in books that are inadequately equipped with signposts, indexes, tables of contents, etc. The solution would seem to lie with authors and publishers. Librarians, in the process of making dictionary catalogues are completely dependent upon the materials at hand. If the title of the book they are cataloguing is allusive and non-descriptive, then their problem is immediately doubled. If the table of contents is sentimental and allegorical, rather than specific, then their job is quadrupled. And if the index is incomplete, as one hundred out of one hundred and one indexes are, then their job is impossible.

It may be assumed that librarians read what they are cataloguing, that is, that they know what is in the books they are representing on cards. That is true, but it may also be assumed that authors know what they are writing, that publishers know what they are publishing, and that indexers know what they are indexing. If these three fore-runners of the librarian do their job, there is little question but that the librarian will do his. There is still a fourth point, the blurb, at which the publisher falls down and the librarian comes a cropper. If the blurb, as so many are, is a vague, amorphous and romantic account of what the publisher thinks might attract a buying public, as opposed to a specific and accurate account of what the author has done and the book contains, then the librarian goes off, in necessity, on wild chases where there are no geese, takes detours that lead only to dead ends, and juggles balls which evaporate at their apogees and do not descend.

There are alternatives to blurbs, and they are called, variously, *précis*, abstracts and *résumés*. University Microfilms goes in for abstracts which are unadulterated and unadorned accounts of purpose, direction, scope and apparent accomplishment in its *Dissertation Abstracts*. □

## Wiener Zeitung RUN PROJECTED

The *Wiener Zeitung*, first published in 1703 and one of the oldest continuously published European newspapers, will be microfilmed at the Oesterreichische Nationalbibliothek and distributed to librarians in the United States and abroad through University Microfilms, providing there is enough interest in this project among librarians.

Present plans call for a complete microfilm set, from the beginning to date. The undertaking is a large one because of the extreme length of the run and the number of pages involved, and will probably take three years to complete. It is hoped that the response from librarians will be such that photography can be begun in January of 1957. The project can not be started until the Austrian library has the assurance of the sale of four positive film copies.

The number of pages in the run is not known, but the price per page will be \$.008.

This newspaper is especially important because it mirrors political trends in Austria. Its authoritative theatrical and musical reviews make it doubly important. As far as is known, there is no complete file of the *Wiener Zeitung* in any library in this country.

Librarians interested in the microfilm edition are urged to write as soon as possible to University Microfilms. If the entire run will not be wanted, dates of portions desired should be specified. □

## PRICE INCREASE FOR DISSERTATION ABSTRACTS SUBSCRIPTIONS

The vicious circle of inflation is causing an increase in the subscription price of *Dissertation Abstracts*. Effective with volume XVII the annual subscription will be \$20.00 per volume. Subscriptions have been \$10.50.

The price of the annual publication, *Index to American Doctoral Dissertations*, will remain at \$5.50 when purchased as part of a subscription. The price of the annual *Index* separately is \$8.00. Foreign subscriptions to *Dissertation Abstracts* are \$2.00 additional.

In addition to substantially increased printing costs, many more abstracts are currently being published than in previous years. For this reason subscribers will actually be getting just as much for their money as they ever did.

The number of subscriptions has increased markedly during the past two years, and has now reached the point where it is economical to begin subscriptions as of the date on which they are received. It is felt that this policy will be helpful to future subscribers as well as to the publisher. This policy will go into effect with the January 1957 issue. Under this new policy prior issues can no longer be guaranteed. There have been subscribers this year who could not be serviced because their number exceeded our expectations and insufficient stocks of back issues were planned.

To solve this problem a complete negative microfilm of volumes I through XV has been made. Those who have incomplete files may fill them in with this film. Volume XVI will be available on film when the volume is completed. □

## THE LITHOCOLOR DIVISION

By Eugene Power

This issue of MICROCOSM is a double issue to accommodate a sample of our color printing process and a story concerning this process, in addition to the regular news about microfilm which is the primary reason for MICROCOSM.

The color reproduction included with this issue has been made available through the courtesy of the University of Michigan. It is from a color transparency of a ceramic representation of the Hindu monkey-god or hero Hanuman. Measuring 4-1/2 inches in height, this is a work in grey stoneware lightly washed with an almost transparent pale blue glaze. Tiny flecks of dark, undoubtedly produced by iron particles in the clay, together with a partial crackle, give interest to the semi-glossy surface. The pop-eyes and monkey grin, revealing a row of impressive teeth, give this engaging piece a grotesque air which might as easily be of the modern period as of the 14th to 17th centuries.

This piece is now in the collection of Far Eastern pottery given to the University by Mr. and Mrs. Edwin L. Neville in 1939 and 1941. Mr. Neville formed the collection in Siam while he was United States minister to that country.

The story concerning our Lithocolor Division and its projects has been included because we want MICROCOSM readers to have at least a nodding acquaintance with the various services and products of University Microfilms and related companies.

There are possibly a number of our readers

who will have more than a passing interest in printed color reproductions. There are many applications in publishing, in the library, and in teaching fields. One use that has occurred to us is in the biological sciences, where colored reproductions of photomicrographs would enable students to study "slides" at home without the aid of expensive microscopes. Another would be illustrations for books and journals. The industrial and scientific librarian, in particular, will find many uses for color prints which can be economically supplied on a short-run basis. No doubt there are many applications which we haven't even thought of.

Our efforts will be particularly aimed at serving those who wish only a relatively few copies, and who very likely have not before been able to afford the usual color printing costs in a quantity range of 500 - 20,000. The price advantage which our method of reproduction offers becomes less and less as the length of the run increases, and is not competitive, in many cases, when the number of copies wanted is more than 20,000.

Costs must be determined on an individual basis, but as an example of what we mean by competitive prices we can say that four 4 x 5 inch pictures on a single 8-1/2 x 11 inch sheet of good quality can be furnished for as little as 10¢ per sheet in quantities of 5,000. We will be glad to send additional samples of our work and give quotations upon request.

*We are indebted to Professor Jean Paul Slusser, Director, Museum of Art, University of Michigan, for the word description of the work of art included with this issue, and also for permission to reproduce this piece for MICROCOSM readers.*

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University Microfilms, 313 No. First St.  
Ann Arbor, Michigan





This fine reproduction of a Siamese ceramic monkey head was produced for a fine arts journal by Lithocolor Division of Microfilms, Inc. \* Lithocolor Division is using techniques and equipment that produce this quality of illustration at about one-fifth the cost commonly charged by conventional color printers. The process is especially economical when printing small quantities: 500-15,000. Publishers, advertisers, and others with limited budgets can now think in terms of using color. Pass this on to others who may be interested. More information can be obtained from Microfilms, Inc., 313 North First Street, Ann Arbor, Michigan.

\* An affiliate of University Microfilms.

(1,000 copies this size - \$155.00)







